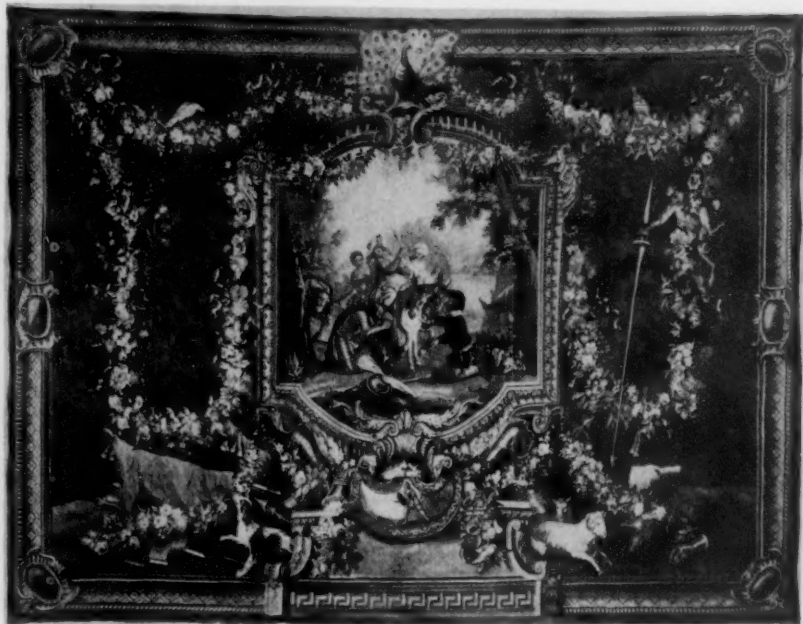


BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME VII

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NUMBER 1



DON QUIXOTE SALUTING THE PEASANT DAMSEL
GOBELIN TAPESTRY — ATELIER OF COZETTE, DATED 1773
LENT BY J. PIERPONT MORGAN

GOBELIN TAPESTRIES

MR. J. PIERPONT MORGAN has recently lent to the Museum five Gobelin tapestries of particular interest. They are from the famous series illustrating the History of Don Quixote which in its different versions formed one of the chief undertakings of the Royal Manufactory of the Gobelins throughout the greater part of the eighteenth century. The series was begun about the year 1714 when Charles

Coypel, the painter, then commencing his career, prepared the first of twenty-eight cartoons for tapestry, the subjects being chosen from the story of Don Quixote. Each design contained numerous figures on a small scale, pictorially treated, and was placed in the center of a deep and elaborate border or frame, relatively more important than the picture it surrounded. This border, which was probably arranged by Coypel, but drawn by the flower and decorative painters of the establishment, was used in all the

pieces of the first set, practically without variation save in width. Later on as new sets were undertaken, the border was rearranged and re-designed from time to time, so that it exists in at least six different versions, although in every case Coypel's original cartoons for the pictorial inserts were faithfully copied without alteration.

Mr. Morgan's five pieces all show the border in its fifth and most successful form, where it represents the combined work of Coypel, Belin de Fontenay, and Audran the younger. In it the central picture is surrounded by a heavy gold frame curved at the top and bottom, which rests on a gilded base supported by characteristic volutes. Directly underneath the frame, beneath two flowery cornucopias, is a crescent-shaped cartouche containing the figure of a classic warrior; beneath this, again, is an inscription stating the title of the picture; and on either side of the base is an arrangement of trophies, banners, sheep, books, and an amusingly realistic dog. A peacock with spreading tail is placed at the top above the frame, from the upper corners of which hang heavy garlands of flowers with half-concealed birds and monkeys among them. The entire composition is surrounded by an outer border imitating a gold frame with small cartouches of bright blue in the corners.

The chief distinction of the tapestries, however, lies in the exceptional rose-colored or light crimson background against which the various decorative motives are placed, so that the combination of the paler naturalistic tints of the central picture with the yellow of the frames, imitating gold, the white and strong tones of the garlands, and the fine rose-red of the ground, gives these pieces a brilliancy rarely found in tapestries, and never in any but Gobelins of this period. They are in an exceptional state of preservation, and the colors apparently have not faded in the slightest degree. This rose-red ground, or *damas cramoisi*, was the invention of James Neilson, a Scotchman, who was for many years the head tapestry worker of the manufactory, his atelier,

or workshop, leading among the several into which the establishment was divided. Neilson was responsible for many innovations and improvements, and in 1760 discovered a light crimson far more brilliant than anything which had before been obtainable. The Don Quixote tapestries had always previously been woven with yellow backgrounds, but Neilson at once proceeded to use the Coypel cartoons again, substituting his newly-discovered crimson in the background. This was the seventh time the Gobelin manufactory started a series of Don Quixote tapestries, although none of the previous achievements equaled the success of the new venture. One piece of Mr. Morgan's, that showing Don Quixote led by Folly with the lady Dulcinea at one side and the windmills in the distance against the sky, was the last piece of this set to be woven. It was finished in 1783, but remained in the Gobelin factory throughout the Revolution until 1810, when it was presented as an official gift to the Prince of Hesse-Darmstadt.

When Neilson in his first few pieces had proved the great success of his *damas cramoisi* for a background, two other ateliers of the manufactory, those of Cozette and Audran, working in collaboration, began an eighth series of the Don Quixote tapestries precisely similar to that of Neilson's in all respects, save that his were woven on high warp looms while the new set was done on low warp. The resultant difference in texture, however, can scarcely be detected. Mr. Morgan's four other pieces formed part of this series. They show Don Quixote served by the noble ladies, deceived by Sancho into saluting a peasant damsel as the true Dulcinea, sending Sancho to the Duchess' stirrup to beg permission to look at her, and embracing the grinning Sancho, who departs for his island kingdom of Barataria. The first three were from the atelier of Cozette, the fourth from that of Audran, and all were completed in 1773 after having been nearly three years each in process of making.

Like all the products of the Gobelin manufactory, they were at the king's

disposal, and in 1774 Louis XVI presented the set of four, together with four others of different design, to the aged Cardinal Charles Antoine de La Roche-Aymon, who had been intimately associated with the king in many of the important events of his career. As Archbishop of Rheims and Grand Aumonier of France, the Cardinal had baptized and confirmed Louis, had administered to him his first communion, married him, and finally crowned him the year before. The gifts were hung in the Archiepiscopal palace and remained there until the sale of the Cardinal's effects after his death in 1777. In 1883 they were brought to London and again placed on the market, and by this time the fifth piece from Neilson's atelier, originally the property of the Prince of Hesse-Darmstadt, had been added to them. So far as is known, there are no other pieces of the Don Quixote series in America, nor any Gobelins of a like quality, and it is very improbable that such can again be obtained, since almost all of the tapestries of this series form part of Government collections, those of the State in France and of the crown in Italy and Germany.

D. F.

AN ASSYRIAN SWORD



ANTELOPE
DETAIL FROM THE
ASSYRIAN SWORD

A GIFT received lately from Mr. J. Pierpont Morgan, is an Assyrian sword of rare interest. It is, in fact, the only specimen of its kind, the primitive bronze *Sa-pa-ra*, of which the writer has any record, although its type is well known in Assyrian monuments, notably cylinders, on which the god Maruduk is shown fighting with a dragon. The present sword is well known to archæologists and was long ex-

bited in the Assyrian gallery of the British Museum. It has several times been figured, as in Burton's *Book of the Sword*, p. 208, or in the *Transactions of the Society of Biblical Archæology*, vol. IV. p. 347. It was obtained about 1875 by an English explorer, Colonel Hanbury, at Nardin, where it had been in the possession of Arabs. Nothing is known of its earlier history.

Among bronze swords it merits high rank in beauty of workmanship; the blade is slender, single-edged, and its outline is gracefully rounded down (forward) from the produced straight tang; its surface is delicately curved from back to edge. In form and in size—it is twenty inches long—the sword suggests the bolo of the Malayan peoples, a case of evolutionary convergence, doubtless, but a curiously complete one, even to the balance of the blade and the form of the handle. On the other hand, its similarity to the Phœnician short sword is less apt to prove a case of parallelism, especially since the Phœnician form is the more highly specialized, a condition which could have been predicted from the time relations of the kindred peoples, Assyrian and Phœnician. It was excellently planned as a chopping sword, and could have been used formidably with a short forearm stroke. Its workmanship is excellent, as in the quality of the surfaces, in the grooving, in the precise and graduated margins of the handle, in the regularly and boldly executed cuneiform characters, above all, in the grace of design of the little incised ornaments (resting antelopes) which appear on the sides of the blade.

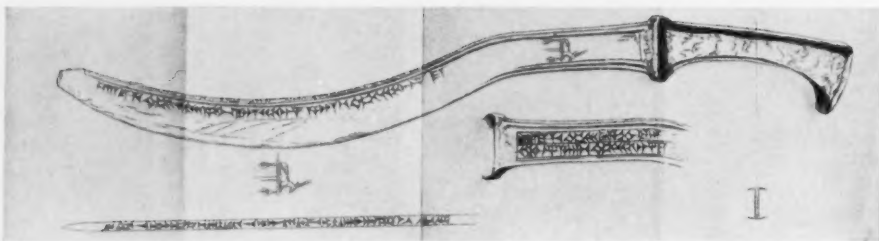
The characters have been read and each of the three inscriptions is the same; the first, on the left side of the blade, the second, on the right side of the base of the blade, and the third, on the back of the blade, read: "The Palace of Vul-niari, King of Nations, son of Budil, King of Assyria, son of Belnirai, King of Assyria." The sword is thus important as an historical document, giving as it does the names and relationships of three Assyrian rulers who reigned during the fourteenth century B. C. in the capital of Assur (Kelch Sher-gat), a region from which it was obtained.

The sword was believed by Mr. Boscawen, who first called attention to it, to be a temple piece, and "probably placed in the hands of a statue, perhaps one of the god Maruduk." But we are convinced that the sword was not a mere

importance to its actual value in battle. Its hilt originally contained on either side a plate of some material, possibly hard wood, metal, or ivory, which formed the sides of the grip, these held in place by inbent margins of the metal. There is



ASSYRIAN SWORD

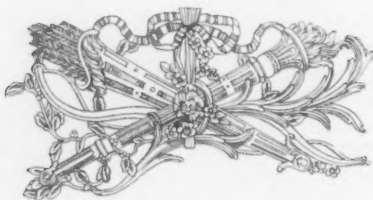


ASSYRIAN SWORD

decorative piece, for its accurate balance, its rounded surfaces and corners, and its careful finish all speak in favor of its having been used, and by one to whom the artistic finish of the arm was second in

no evidence of the "richly jeweled hilt" of which Mr. Boscawen writes — but without this the sword is easily an object of highest rank.

B. D.





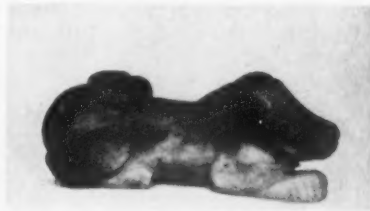
CHARM IN FORM OF A LION
HAN DYNASTY, 206 B. C. — 221 A. D.



BRACELET, ORNAMENTED WITH FIGHTING DRAGONS
HAN DYNASTY, 206 B. C. — 221 A. D.



AMULET IN FORM OF A FISH
CHOU DYNASTY(?), 1122 B. C. — 249 A. D.



AMULET IN FORM OF A DOG
CHOU DYNASTY(?), 1122 B. C. — 249 A. D.



BRACELET, WITH ARCHAIC INSCRIPTION
HAN DYNASTY, AND EARLIER



AMULET IN FORM OF THE DRAGON-HORSE
CHOU DYNASTY(?), 1122 B. C. — 249 A. D.

TOMB JADES

THE importance which attaches to Jade in the general sum of Chinese culture, the natural beauty of the different forms of Jadeite and Nephrite, the great artistic value of the carving, and the historical development of the art, have all been shown in the admirable large publication by Buchel and others on the Jade collection formed by the late Heber R. Bishop. This collection, which was one of the first prizes of the Museum, is still by far the best of its kind in any public gallery, but at the time when Mr. Bishop was gathering his pieces little was known of the treasures of the Han and still earlier periods which recent years have brought to light in the tombs. The greater part of the thousand jade objects in the Bishop Collection are works of the Kang-Hsi and Chien Lung periods, to which time belong also nearly all the elaborate pieces at present found on the market, although these are often wrongly attributed to earlier dynasties. Only about forty pieces in the Bishop Collection belong to a time before Ming, but among them are such important things as the chariot wheel and the large gong. The gift of Mr. Samuel T. Peters of a collection of 280 tomb jades which have recently been gathered together in Japan is therefore a most welcome addition to the possessions of the Museum, supplementing the Bishop Collection in an admirable way.

Nearly all of the pieces in Mr. Peters' gift are of small size, most of them being amulets and charms of the sort which

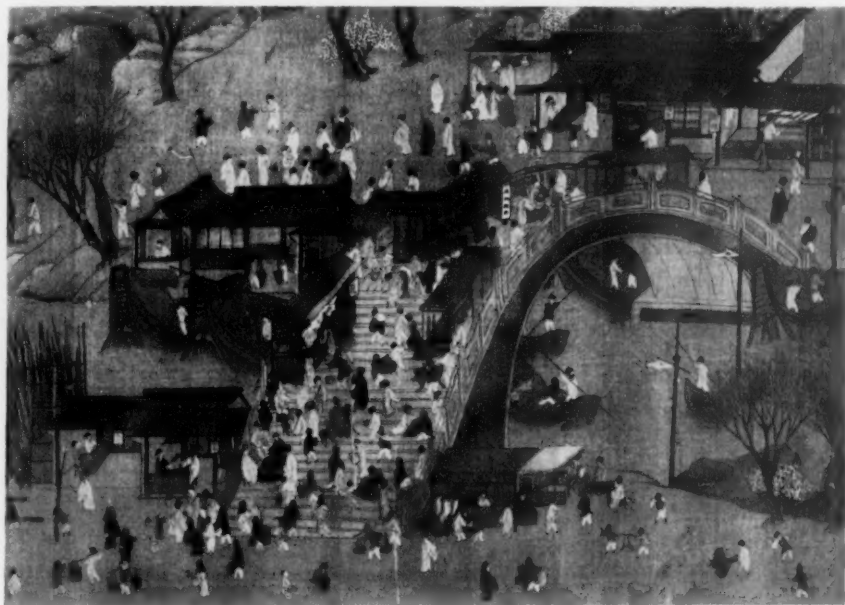
the Chinese still wear in little bags of bran placed in their sleeves. This amulet, which has been recovered from some ancient tomb, is taken out and rubbed with the fingers and the bran to impart to the stone the coveted high polish. Such pieces are greatly appreciated as bringing luck and warding off disease, and are easily distinguished from the pure colors of ordinary jade, cream white, clear yellow, and unspotted green, by the brown stains which invariably mark the tomb jade. Jade assumes this color only after centuries of burial in the earth. A special name has been given to such pieces, *Han-jue*, referring to the ancient custom of putting a bit of jade in the mouth of the dead before burial, *Han* meaning held in the mouth and *jue* jade.

The dating of these pieces is a very difficult matter, but it may be said that none is later than the Sung period. Several forms, such as the bracelets, the thumb-rings used by the archers, the axes, and celts, are so similar to European objects of prehistoric times that it seems probable that both are of equally remote date. The ornamented jades, especially the ones with coiling dragons and simple geometrical designs, show a strong resemblance to bronzes of the Chou and Han periods. The uses of these objects are manifold; besides bracelets and rings we find shapes imitating gongs and bells, sacrificial instruments used in the temples, tablets of high officials, and state costume pendants and ornaments. The manner of using such pendants is shown in the famous tomb reliefs in the province of Shan-Tung, where the Wuti, or Five Rulers, the followers of the first three legendary sovereigns, are represented wearing square-topped hats with jade ornaments very similar to many in Mr. Peters' collection.

The most charming pieces from an artistic point of view are, perhaps, the different types of animals — fishes, hares, birds, and elephants — all modeled from simple cufic forms and showing conventions similar to those in works of the early Middle Ages in Europe, but already indicating the establishment of Chinese types. A number of these jades represent in one

of its oldest forms the Dragon-Horse which is also found so often throughout Chinese art. In these, the head of the horse is turned backward, in reference to the ancient legend of Fu-Hsi, the first ruler of China, to whom the eight trigrams, symbols of mystic philosophy, were re-

collections and sometimes not duly appreciated in our Western world. To enjoy Chinese painting, as a recent critic has said, "The Westerner must forget his own mental preconceptions and must throw over his artistic education, every critical tradition, and all the æsthetic baggage that has



DETAIL FROM CHINESE PAINTING

vealed by the Dragon-Horse rising from the water of the Yellow River holding on its back a scroll engraved with the sacred signs.

Mr. Peters' gift embraces practically all the known types of tomb-jade amulets and is a valuable addition to the Museum's already unique collection of jade.

W. R. V.

CHINESE PAINTING

THE recent purchase of a Chinese painting, entitled *Ts'ing-ming-shang-ho-t'u* (A Trip up the River on the Feast of Tombs),¹ gives opportunity for a brief account of an art but poorly represented in the Museum

¹For the translation of the title and the attribution given later, we are indebted to Prof. Friedrich Hirth of Columbia College.

accumulated from the Renaissance to our own days." To judge Chinese art by Occidental standards is sure to lead to error, for the points of view of the two differ essentially.

Chinese painting is characterized by a marked graphic quality. A Chinese painter must be a good draughtsman. Beauty and expressiveness of line are achieved rather than the representation of solidity. In all periods the Chinese have revealed in their works an intuitive feeling for color, both sure and delicate. Though ignorant of the laws of chiaroscuro, they have occasionally produced works that show a mastery of the most delicate effects of light and shade. In landscape-painting they express a passionate love for nature and a power to interpret her moods that is unexcelled.

The pictorial art of China has been devel-

oped with only an occasional impulse from the West. In the first century after Christ came the most important outside stimulus in the introduction of Buddhist motives and imagery from India. Since then religion has furnished the Chinese painter abundant inspiration, though the works which at first bespoke a fervent piety became in time formal.

The beginnings of painting in China are a matter of legend only, which places the invention of painting and writing alike in the far-away time of the Yellow Emperor, about 2700 B. C. Frequent allusions to painting are found in books by native writers from the third century B. C.

Dr. Bushell¹ has made a convenient division of the history of Chinese painting into three periods: the primitive period, up to A. D. 264; the classical period, A. D. 265-960; and the period of development and decline, A. D. 960-1643. Though since the fifteenth century no new impulse has throbbled through Chinese art, the Chinese may point with pride to a succession of great painters for a thousand years before that time.

According to Chinese manuscripts, among the motives of the primitive period the dragon and the tiger, those great symbols that picture to the Chinese mind the perpetual struggle between spirit and matter, are already employed. The dragon stands for the power of the spirit; the tiger, for material forces. Portraiture is prominent, the Confucian ancestor worship naturally fostering that branch of painting. Mural decoration appears also to be a familiar form of art. The water-color picture on a long roll of silk (Japanese *makimono*), pasted on thick paper and mounted at the ends with rollers of wood, with space left for seals or inscriptions, came into use even thus early. To Ku K'ai-chih of the fourth century, nine centuries before Giotto, is attributed a painting in the British Museum, entitled *Admonitions of the Female Historian*,² that shows a mature handling of subject and a sure mastery of technique.

¹S. W. Bushell, *Chinese Art*, London, 1904.

²For a description by Mr. Laurence Binyon, see the *Burlington Magazine* for January, 1904.

Many are the stories of the wonder-working power of these primitive artists. For example, legend says that one artist painted a dragon so wondrously that two centuries later the picture, when thrown into the water, produced a ten days' rain, thus ending a severe drought.

During the T'ang Dynasty (618-905), Chinese art reached an Augustan Period, a time of great force and originality of creative work. Wu-Tao-tzū, who lived in the eighth century, stands as a worthy representative of this period of genius, "by universal consent at the head of all Chinese painters, ancient and modern."³ His original method and swiftness of execution made him a marvel to his contemporaries. For instance, he painted a famous portrait of a general not sitting to him but dancing a sword dance before him. His masterpiece was a religious picture, Buddha entering into Nirvāna. Although this has probably not survived, a very early copy of it shows the composition, at least.

At the beginning of the last period, the period of development and decline, stands the Sung Dynasty (960-1280), when every writer was expected also to be a painter and poets illustrated their own works. "Refinement and technical perfection" are the characteristics of the age. The great name of this period is Li Lung-mien, famous especially for his religious paintings. William Anderson is responsible for the statement that there is nothing "in the religious art of Cimabue that would not appear tame and graceless by the side of the Buddhist composition of Wu-Tao-tzū or Li Lung-mien."⁴ Mr. Laurence Binyon of the British Museum pays tribute to the Sung period in the following words: "The Sung age was one of the few ages of the world which have had the intellectual character we call 'modern.' This is most marked in its conception of landscape. Not till the nineteenth century in Europe do we find anything like the landscape art of China in the Sung period—a disinterested love of beauty in nature for its own sake."

³Herbert A. Giles. *An Introduction to the History of Chinese Pictorial Art*, Shanghai, 1905.

⁴William Anderson, *Pictorial Arts of Japan*, London, 1886.

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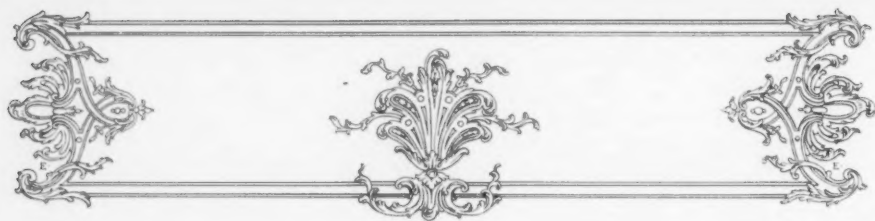
The Ming period (1368-1643) lacked creative power, though many of its pictures possess charm. Generally, the subjects represented are not grand and lofty, but the familiar scenes of everyday life, or the social life of the court.

Our painting, probably a copy of the work of a Sung artist, is painted on a roll of brown silk measuring 21 feet 2½ inches in length by 11¾ inches in width. The subject is panoramic in character, exhibiting the varied scenes of village life along the banks of a Chinese river on the feast of the tombs, which occurs in April. As one unrolls the picture, one sees people buying and selling merchandise of various kinds, receiving guests, unloading boats, bearing burdens suspended from a yoke hung over the shoulders, sawing wood,

fishing, raking hay, and performing many simple, familiar acts of daily life. At one point an imposing-looking gentleman is carried in a sedan chair; at another, a woman is trundled in a wheelbarrow. Children playing and animals gamboling add to the liveliness of the scene. At the extreme left are some curious boats in festal array, representing in their shape and decoration dragons or tigers, with the heads of the animals as figure-heads, on which stand men carrying banners. The coloring is attractive with the dull green of the hills, the dainty pink and white blossoms of flowering trees, and the many-colored gowns of the myriad little people against the brown background of the silk.

W. E. H.





NOTES

JOHN BIGELOW

THROUGH the death of John Bigelow, the Metropolitan Museum of Art loses a valued member of its Board of Trustees. Mr. Bigelow was elected in 1886 and has served upon various committees, but chiefly the committees on law, and on books and prints.

His service to the Museum will be appropriately commemorated at the first meeting of the Board after his decease.

ALPHONSE LEGROS, the distinguished painter and sculptor, for seventeen years the Slade Professor of the University College, London, who has been an Honorary Fellow for the Museum since 1892, died in London on December 8, 1911.

The Museum possesses a large collection of drawings and silver prints by Mr. Legros, selected by him as characteristic examples of his work in the department of drawing, which were presented by him through Mr. Edward D. Adams, and the painting, *Lisière de Bois*, purchased in 1908.

CHARLES STEWART SMITH MEMORIAL — The Trustees have received from Mr. Samuel P. Avery and Howard Caswell Smith, the sum of \$15,000 as a fund in memory of the late Charles Stewart Smith, a member of the Board from 1889 to 1909, to be known as the Charles Stewart Smith

Memorial Fund. The income from this fund is unrestricted in its use.

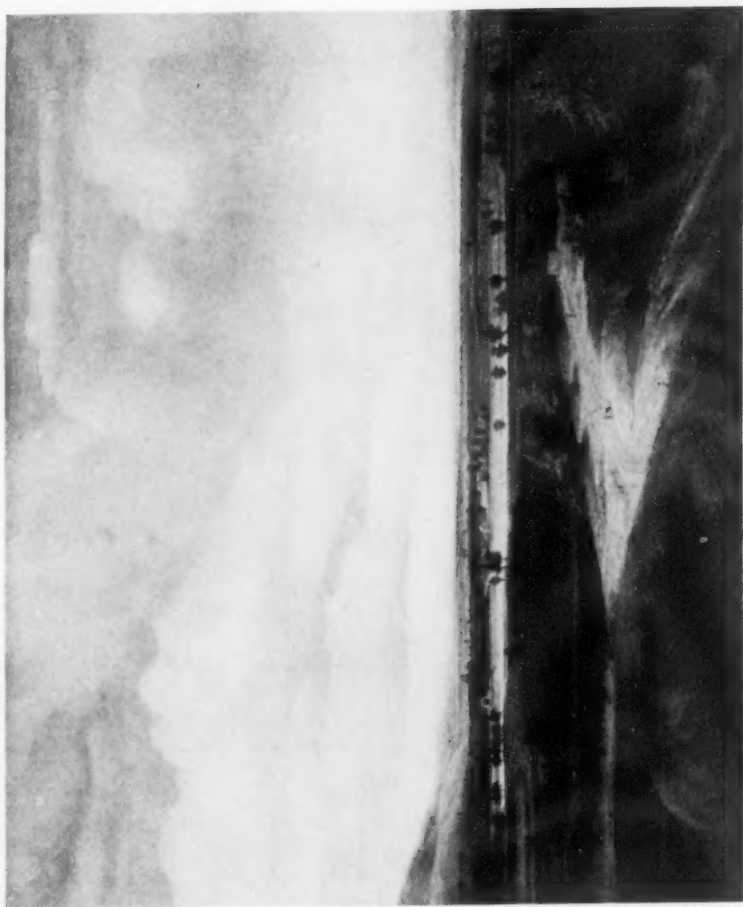
AMERICAN SILVER — The silver collected by the Honorable A. T. Clearwater and lent to the Museum from time to time, is now partly exhibited in one of the cases in Gallery 22. It consists of tea-sets almost exclusively.

There are teapots made by Hutton, of Albany, and S. Kirk & Son, of Baltimore; a fine globular teapot by John Cony, and others by J. Jones, A. & G. Wells, and Edward Winslow, of Boston; George Eoff, Gale, Wood & Hughes, B. Gardiner, Gelston & Treadwell, F. Marquand, J. Sayre, J. Schanck, W. Thomson, and H. Wishart, of New York; I. Armstrong, F. Fletcher, J. Lowndes, J. Warner, and Williams, of Philadelphia.

Of tea-sets we have a six-piece set by R. & W. Wilson, and a five-piece set by S. Alexander, both of Philadelphia. The New York makers are represented by three-piece sets (teapot, sugar bowl, and creamer) made by George Eoff, G. Forbes, I. W. Forbes, and W. G. Forbes; Philadelphia makers, by sets made by Bailey & Kitchen and Anthony Rasch; Salem, by a set made by George B. Foster. These tea-sets range in date from 1700 down to 1850, but the majority of them are of the early nineteenth century.

The rest of the case is filled with porringers made by John Burt, Stephen Emery, Paul Revere, Zachariah Brigden, and Moulton.

J. H. B.



LANDSCAPE
BY PHILIPS DE KONINCK

THE NATIVITY BY ROSSELLINO.—The sculptured group of the Nativity by Antonio Rossellino, the most important of the Museum's recent accessions, has now been placed permanently on exhibition in the Wing of Decorative Arts, at the north end of the large hall, where an appropriate

THE LIBRARY—The additions to the Library during the past month were one hundred and thirteen volumes, divided as follows: by purchase eighty-nine; by gift twenty-four.

The names of the donors are Mr. William L. Andrews, Mr. Samuel P. Avery,



THE NATIVITY BY ROSSELLINO
CHRISTMAS, 1911

architectural setting is afforded by the tabernacle ornamented with Cosmati work, from the church of S. Stefano in Fiano Romano. The group is at present shown on a temporary altar, which will later be replaced by one in stone. Dark green curtains have been hung between the columns at the back and sides, and the softened light, approximating the illumination for which the group was designed, brings out the delicacy of the modeling and heightens the effect of reality.

Mr. Henri Baudoin, Prof. D. Cady Eaton, Editor of *The Field*, London, Mr. William F. Havemeyer, Mr. Hugo Helbing, Mr. E. M. Hodgkins, Mr. R. N. Kelby, Mr. W. Macbeth, Prof. Allan Marquand, Messrs. F. Muller & Co., Messrs. C. F. Roos & Co., Mr. Edward Tuck, and Mr. E. Harmon Virgin.

One photograph was received from Mr. Carl B. Spitzer.

Mr. J. Pierpont Morgan presented to the Library a copy of *Collection J. Pier-*

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pont Morgan. Bronzes of the Renaissance and subsequent periods. Introduction and description by Wilhelm Bode. This work is in two volumes and contains 162 plates, together with a number of illustrations in the text. The Library copy is No. 14 of 150 copies printed for private circulation.

The attendance during the month was 773.

MEMBERSHIP.—At the meeting of the Board of Trustees, held on the eighteenth of December, the Patronship of the late Cyrus W. Field was transferred to his daughter, Mrs. Isabelle Field Judson. The following sustaining members were elected:

PAUL BAERWALD
J. G. H. BARRY
EDMOND F. BONAVENTURE
B. OGDEN CHISOLM
ALFRED A. COOK
SAMUEL P. COLT
PRESTON DAVIE
FRED E. GIGNOUX
CONRAD HUBERT

CLOSE OF TEMPORARY EXHIBITIONS.—The two collections which have recently been shown in the Room of Temporary Exhibitions have now been returned to their owners, the churches and individuals who generously lent them.

THE BULLETIN.—With the December number, the sixth volume of the Bulletin was brought to a close. Its title-page and index will be found in the present issue.

For the benefit of those who may wish to complete their files, we would say that copies of back numbers of the Bulletin may

be obtained at the publication price, except the following, which are out of print:

Vol. I—No. 6 . . May 1906
Vol. II—No. 3 . . Mar. 1907
Vol. II—No. 11 . . Nov. 1907
Vol. III—No. 1 . . Jan. 1908
Vol. III—No. 2 . . Feb. 1908
Vol. IV—No. 1 . . Jan. 1909
Vol. V—No. 1 . . Jan. 1910

ATTENDANCE.—The number of visitors at the Museum during November and December is shown in the following tables:

NOVEMBER

1910		1911	
8 Free days.	32,572	18 Free days.	33,647
14 Evenings...	812	5 Evenings..	2,446
4 Sundays...	26,071	4 Sundays...	24,220
8 Pay days..	3,138	8 Pay days..	2,722
	62,593		63,035

DECEMBER

1910		1911	
19 Free days.	28,223	18 Free Days.	29,235
5 Evenings..	642	5 Evenings..	675
4 Sundays...	16,336	5 Sundays...	23,296
8 Pay days..	3,052	8 Pay days..	3,387
	48,253		56,593

LANDSCAPE BY PHILIPS DE KONINCK.—A Landscape by a member of the Dutch School, Philips de Koninck, who lived from 1619 to 1688 and studied under Rembrandt, has recently been acquired by purchase. This painting had been placed in Gallery 26.

COMPLETE LIST OF ACCESSIONS

OCTOBER 20 TO NOVEMBER 20, 1911

CLASS	OBJECT	SOURCE
ANTIQUITIES — EGYPTIAN. . . (Floor I, Wing E)	§ Bronze needles, harpoons, fish-hooks, and other implements; polychrome vase fragments, crucibles, pieces of cane, etc. from a glass factory; wooden and ivory combs; wooden masons' mallets; glazed pottery, fragments of tiles, etc.; beads, amulets, and similar material — a total of seven hundred and sixty-three objects.	Excavations of The Metropolitan Museum, Egyptian Expedition at Lisht.
(Floor I, Wing E.)	§ Twenty-three pieces of limestone relief, and the face from a statuette in black granite. . .	Gift of The Egyptian Expedition Fund.
(Floor I, Wing E.)	§ Two aragonite offering-tables, a limestone offering-table, and seventy limestone model vases and dishes, Old Kingdom; eleven wooden models of boat's servant groups, etc., two wooden ushabtis, mummy and wooden coffins of Nephthys, wooden coffin of Ameny, wooden canopic box with set of limestone jars, set of pottery canopic jars, wooden statuette of Senba, XII dynasty; limestone statuette group, head of Akhenaten in red quartzite, XVIII dynasty; and twenty-eight other objects — in all, one hundred and twenty-one pieces.	Purchase
(Floor I, Wing E.)	§ Mummy and painted wooden coffin, XX dynasty; two limestone sarcophagi from Sakkara, XXVI dynasty; diorite sarcophagus from Sakkara, XXX dynasty; four sandstone architectural pieces from Philoe and a sandstone obelisk from Elephantine, late Ptolemaic or Roman.	Purchased from The Egyptian Government.

§ The List of Egyptian Antiquities here given consists of material received during the past autumn, which it was impossible to include in the list of accessions at the time.

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CLASS	OBJECT	SOURCE
(Floor I, Wing E.)	§Reliefs from a temple at Abydos, XIX dynasty; glazed pottery vase in form of a cartouche, XXII dynasty; upper part of a painted limestone stela, XII dynasty.....	Gift of Mr. J. Pierpont Morgan.
(Floor I, Wing E.)	§Mummy of Artemidora, from Meir, about 100 A. D.....	Gift of Mr. J. Pierpont Morgan.
(Floor I, Wing E.)	§Four large pottery jars with seals intact, XIX dynasty.....	Gift of Mr. Theodore M. Davis.
(Floor I, Wing E.)	§Brick, stamped with the name Ptah-mery.....	Gift of Mr. N. de G. Davies
(Floor I, Wing E.)	§Plaster model of pyramid and temple of Sahure, V dynasty .	Purchase.
ANTIQUITIES — CLASSICAL.....	Greek grave stele, of marble, fourth century B. C.....	Purchase.
	Greek grave stele, marble, sixth century B. C.....	Purchase.
	Mycenæan gem (agate): Two bulls; Etruscan scarab (banded agate): Herakles and the Nemean lion; hematite cylinder: Bacchic dance: Mænad and two satyrs; cameo (sardonyx): Heads of Europa and the bull, in high relief; green glass paste: Head of Medusa, in high relief; intaglio (amethyst): Bust of Julius Cæsar; cameo (onyx): Bust of Tiberius; two sided intaglio: on one side, a crane: on the other, Aphrodite (?); Mycenæan intaglio: Bull lying down; Roman intaglio: Head of Drusus.....	Purchase.
	Basalt portrait head of a child, Roman, first century A. D.....	Purchase.
ARMS AND ARMOR.....	†Large Arab banner, fifteenth century; two large banners, Spanish, seventeenth and eighteenth century; Portuguese banner, eighteenth century.....	Purchase.
FURNITURE AND WOODWORK	†Walnut bureau bookcase, about 1725; globe-shaped mahogany work table, small inlaid mahogany table, small mahogany two-flap table, oak mortar and pestle, small washstand, inlaid mahogany tripod with needlework banner, small tripod stand for a bowl, late eighteenth century — English.....	Purchase.
	†Spinning wheel, American, early nineteenth century.....	Gift of Mrs. H. P. Hodson
JADE.....	†Collection of two hundred and seventy-nine examples of Tomb Jades, Chinese, Chou dynasty to Ming dynasty.....	Gift of Mr. S. T. Peters.

§The List of Egyptian Antiquities here given consists of material received during the past autumn, which it was impossible to include in the list of accessions at the time.

† Recent Accessions Room (Floor I, Room 6)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK.	*Bronze vase, Japanese, early nineteenth century.	Gift of Mr. William J. Morrissey.
	†Bronze incense burner, Chinese Chou dynasty.	Purchase.
	†Three pieces of silver, made by E. C. Moore of Tiffany & Co., in 1854, engraving probably by Crippen.	Gift of Mr. M. F. Savage.
	†Silver-gilt ewer, Dutch (Rotterdam), about 1700.	Purchase.
MINIATURES AND MANUSCRIPTS	†Illustrated manuscript, the poems of the Sheikh Sadi Talik — writing by Mir Ali, Persian, sixteenth century.	Purchase.
	†Miniature, representing a deer, Persian, sixteenth century.	Gift of Dr. William R. Valentiner.
PAINTINGS.	†Cavalry Charge on the Southern Plains, by Frederic Remington	Gift of a number of gentlemen, through Mr. Henry Smith.
	†Two panels: The Despoilment of Christ and Ecce Homo, Dutch, sixteenth century.	Gift of Mr. Ferdinand Hermann.
MUSICAL INSTRUMENTS.	*Set of harness bells, English, eighteenth century.	Gift of Mr. E. Richardson Cox.
SCULPTURE.	†Marble relief, portrait bust in profile, of a Young Man, by Pietro Lombardi, about 1480. .	Purchase.
	†Marble relief, Portrait of Francesco Sforza, in the manner of Amadeo, late fifteenth century; marble relief, Portrait of Decio Acellini di Miladuce Salvago, by Tamagnini, about 1500.	Purchase.
TEXTILES.	†Coptic fragment, Egyptian, eighth century.	Gift of Mrs. L. O. Perkins.
	*Piece of modern Reticello lace. .	Gift of Miss Margaret Taylor Johnston.

LIST OF LOANS

NOVEMBER 20 TO DECEMBER 20, 1911

ARMS AND ARMOR.	*Corselet and shoulder guards, Japanese, fifteenth century. . .	Lent by Dr. Bashford Dean
CERAMICS	*Rectangular faience plate, French (Rouen), early eighteenth century.	Lent by Mr. J. Pierpont Morgan.
MEDALS, PLAQUES, ETC. (Floor II, Room 23.)	Eighty-seven medals, etc., of various metals, added to the Collection of Lincolniana, American.	Lent by Mr. Robert Hewitt.

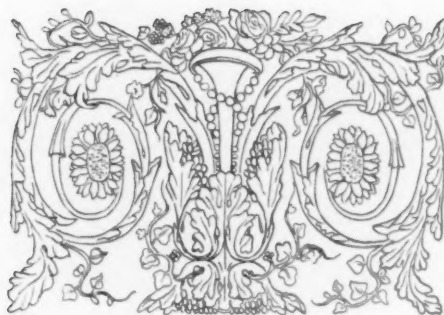
*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK..... (Floor II, Room 32.)	Tea-set of four pieces and a collection of seventy-three pieces of silver, American, nineteenth century.....	Lent by Mr. Frederic Ashton de Peyster.
	*Twenty pieces of silver, American, late eighteenth and early nineteenth century.....	Lent by Hon. A. T. Clearwater
TEXTILES..... (Floor II, Wing E)	Piece of Point de Milan lace, Italian, early eighteenth century.....	Lent by Mrs. McDougall Hawkes.

* Not yet placed on Exhibition.



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

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ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

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Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

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THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.